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added for the shadows. When these are dry, wash over all a tint of yellow, with a touch of ponceau in it; this gives a tawny golden shade. When the hair is dry, sharpen it up where necessary with the shadow color.

Shade the dolphins with gray; then wash over them some medium, and into this paint some delicate pure colors to give them an opalescent appearance.

The Cupid's wings may be shaded with gray. Introduce here and there a touch of color to brighten them. Make the scarf turquoise blue; it will come well against the sunset sky. Use ultramarine and green mixed for the local color, for the shadows; add to these some sanguine and yellow. For the shadows in the waves mix green, yellow and cochineal; this gives a beautiful gray green. In the darker parts add a little sanguine; leave the white canvas to do duty for the high lights. Use Grénié's dyes and medium. When the work is finished have it properly steamed, to fix the colors and give them the soft look peculiar to woven tapestries.

BURNISH GOLD AND COLORED BRONZES.

THE use of burnish gold on china is very simple if you content yourself with buying Cooley's prepared gold. It goes by the name of Roman gold, and comes ready mixed for use put up in card boxes at one dollar each, which can be sent by mail. This is a good gold, but not, to my thinking, the best. If you wish to use Cooley's gold, buy a box of it, and, using a horn or ivory palette knife, transfer either the whole or part of it to a slab of ground glass of suitable size for a palette. To half the dollar's worth of gold I should add about two drops of Cooley's tinting and painting oil (an excellent article) or two drops of La Croix's fat oil of turpentine. Then moisten the horn palette knife rather freely with spirits of turpentine and grind the gold and the fat oil together for a moment, when it is ready for use. The consistency of the gold, with this amount of turpentine

An excellent way to keep gold is to get it in good working order, thoroughly mixed, and then to transfer it (dipping and scraping it up with the palette knife) to a small, wide-mouthed bottle or jar about an inch high,

your work look like one continuous line, uniform in texture and size. You can do this well either with gold or color after a little practice.

In putting on ornamental lines of gold treat the gold just as you would color, but be careful always about its consistency. Gold may be prettily applied with a small fitch hair stippler, say No. 4 or 3. These brushes are flat on the end (unless you order the kind cut on a *deer-foot slant*, which are nice for regular tinting brushes), and are used to dabble on either gold or color, giving a pretty clouded effect, the brush being dipped into the gold and then dabbed over the surface of the china.

On the necks of vases it is pretty to treat the china in this way, first with color, and after that is fired with gold dabbed over the color. Using either gold or color, make the tone decided at the top of the vase and lower down let it melt very softly into the plain white tint of the china.

There is no objection to putting only a trifling quantity of gold on to the white china or over color, when you wish to produce a cloudy, fleecy effect with this decoration, but the *consistency of the gold* must never be too weak, the gold in your brush must never become so weak that it is simply a dark colored mixture of fat oil and turpentine. On the other hand, you must not plaster the gold on to the china so thickly as to produce an appearance of harshness. Get the proper consistency in first mixing your gold and then keep the gold in good condition in a tight bottle.

When gold comes out of the kiln it looks like a dull yellow paste. A *glass brush for scouring gold* is used to brighten it, and it is then called "matt gold." If you wish it to glisten brightly use an *agate burnisher*. Scrape or rub this over the surface of the gold till it is perfectly bright. Gold fires at the same heat with fluxed carmine. It can be burned out by over-firing, and if under-fired, it will rub off when scoured or burnished. If you prefer to mix gold for yourself, you can



PEN-DRAWING (WITH ROULETTE WORK) BY JULES WORMS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

having a cover that will tightly screw on. In this the gold is perfectly free from dust and will keep for a long time in just the right consistency for immediate use. If it has grown thick and pasty from long keeping, treat it as before suggested, but be careful not to add too much of the fat oil.

In laying gold upon the china use a perfectly clean dry brush. It is well to keep one brush for the exclusive use of gold. In that case never clean the gold out of the brush. The gold will dry of course, and make the gold feel stiff, but as soon as you begin to use it again the stiffness will vanish. You will avoid the waste of gold by this means; but if it becomes necessary to use that same brush for colors, wash the gold from it in a cup containing clean turpentine and leave the cup for a while, when you will notice that the gold has all settled to the bottom. You can then pour off the turpentine and add that gold to the rest. A palette that has been used for grinding gold can be cleaned in a similar way, and no gold will be wasted. A shallow saucer or butter plate might be better to use than a cup.

In applying gold to the china it *must* be used thick; but the thickness of the coat, beyond a certain point, does not increase the richness of the work and only wastes the gold. The consistency of the coat laid on should be something like that of a very thick solid *tint* in colors, but this effect (in color) would not usually be attained by one application of the brush. Gold can of course be applied in a variety of ways over plain white china and over color, but (unless sometimes in the case of gouache colors) it must never be used over color until the color has been once fired.

If you wish to run thread lines on narrow bands round the *edges* of plates or other dishes, and have not the aid of a gilding wheel, you can do it very well by filling the side (not the point) of a brush with gold—then hold the brush in your right hand directly against the edge to be gilded, and with your *left* hand make the plate slowly and steadily revolve against the brush. When the gold gives out fill the side of your brush again, begin where the line began to weaken, and make



PEN-DRAWING (WITH ROULETTE WORK) BY JULES WORMS.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)



PEN-DRAWING (WITHOUT ROULETTE WORK) BY JACQUEMART.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)

and fat oil included, should resemble that of ordinary molasses, not very thin nor *very* thick. Of the two faults, having it thick is less objectionable than thinning it with the turpentine too much.

buy burnish gold in powder of any dealer you choose, but be careful in your selection.

The following is the formula of a professional decorator whose gold is beautiful: grind one penny-

weight burnish gold powder (\$1.25 is charged for this quantity by Marsching) on a ground glass palette with a small quantity of turpentine, until the grittiness of the gold seems to have disappeared, then add sixteen grains, by weight, of La Croix's fat oil of turpentine. After this use as much turpentine as is agreeable, a few drops at a time, and grind and grind until the mass thickens and becomes as smooth as velvet. At first the dollar's worth of powder will seem to have vanished out of sight. The mixture looks very thin and inconsiderable, but as you continue to grind, it thickens and gains the proper substance. Gold can be ground a full hour to advantage, but the smoothness and texture of the mass may be your guide. Finally, when all seems right and in the condition first described, bottle it for use.

E. E. HALL.

THE BOUCHER DESIGN ON CHINA.

THE Boucher design of Cupids and Dolphins (page 135) is very suitable for executing in the Dresden colors. It can be painted exactly the size given on a panel and framed, or it can be used for a plaque by adding a little more sea and sky. It would also look exceedingly well on a large vase if framed in with Renaissance scroll work.

The Dresden colors required will be ivory yellow, Pompadour red, Brunswick black, blue green, dark blue, chestnut brown, yellow brown and light gray. Wipe the china first with turpentine; then transfer the design very delicately; afterward go over the whole outline of the figures and marking of the features with a faint shade of Pompadour red. Lay in a pale flat wash of yellow brown for the golden hair and shade with chestnut brown. Mix blue green, dark blue and Brunswick black for the sky; add some tinting oil and blend the tint with a pouncer. Make the scarf yellow. For this put on a flat wash of ivory yellow; shade it with gray and yellow brown. Lay in the wings with gray; also the dolphins. The shadows for the water are a gray green; make this color with black, ivory yellow and blue, introducing a very little yellow brown here and there to give the shadows warmth.

For the flesh, mix Pompadour red with a very little ivory yellow. Add some fat oil and a little tinting oil. Lay on a flat tint with a brush specially reserved for flesh painting; blend the tint with a proper stippling

brush until quite smooth. Make a shadow color by adding blue green and yellow brown to the flesh tints already mixed. Lay in the shadows while the tint is still wet; blend them with the stippler. Be very careful that the whole of the design is secured before the first firing, but see that the coloring be not too strong, as allowance must be made for properly working up to a high degree of finish before the final firing. The design must be carefully and tenderly worked up in every part with the colors already indicated. If in any part the coloring becomes too heavy, remove or lighten it with a needle point. High lights can be recovered in this way. The finishing up must be effected with a very fine brush, much in the same manner as for miniature painting on ivory. Two firings should suffice, but a third will do no harm if needed.

Amateur Photographer.

TALKS WITH BEGINNERS.

IV.—COMPOSITION.

IN this paper I propose to take the beginner out into the fields, and by real work with the camera give him an insight into the applications of the principles laid down in the preceding article. My notebook of last season will furnish the details of the expedition, since it contains a systematic record of each day's work. And here let me strongly advise my readers to provide themselves with a notebook in which to note down the leading conditions under which each picture was taken, such as the date, time of day, atmospheric conditions, position of sun, size of stop, and exposure. Let all these items be entered on each left-hand page, leaving its companion for condensed notes of any striking incidents in the outing. The mathematical entries will form a guide to development, and the notes will serve to refresh the memory if, later on, you wish to write up an illustrated account of the trip, or prepare a graphic description of it to accompany a set of lantern slides with which to entertain a party of friends.

Such a notebook need not be over bulky. Mine is six inches long and three wide, bound up like a check-book, and its value can hardly be overestimated. Were it not for the record contained in mine, it would be impossible for me to give the readers of *The Art Amateur* an accurate, and, I trust, not uninteresting account of an outing with the camera which yielded me a few really choice negatives. This by way of preamble. Now for our subject.

Good composition is as essential to a pleasing picture as it is to good literary work. In both faulty composition mars the effect. Every one knows that fitting composition in writing means the careful choice of words suited to the temper of the work and their arrangement into easily flowing sentences. The principle of pictorial composition is the same. It has no other aim than aid in the production of a pleasing picture. It may be defined as the selection, arrangement and combination of natural objects in such wise as to give a pleasing presentation of forms and gradations; to tell plainly the story of the picture, and to embody its sentiment. Unity, harmony and expression are the three essentials in all good pictorial work, whether done with pencil, brush, or camera. When the worker with the camera can secure these in his views his pictures will have something other than a merely topographical value—they will be pictorially pleasing. Varying conditions demand different treatment. The methods best adapted for the photographic treatment of quiet inland views are the best for work along the seashore. To each its own method, which must be learned by much practice and patient work. Our trip to-day shall be along a brook which flows through a pleasant countryside, and is rich in pictorial beauty of a quiet sort. The day is very nearly

perfect for our work. There is no wind to disturb the foliage, and white clouds are floating lazily across the sky, giving much better conditions of light than can be had under a clear sky. We had a refreshing shower yesterday, and all nature is bright and cheerful. An early start and a short walk along a pleasant country road brings us to the brook by nine o'clock, while the cast shadows are still strongly accented. Always avoid working in the glare of the noonday sun.

Our first picture shall be the old bridge, which has carried many generations of farmers safely over the brook on their way to the sleepy country hamlet we have just left. The bridge is not one of those spick and span iron affairs, but a genuine country wooden affair, built of wood, its boarded sides weather-stained by storm and tempest, with here and there a board fallen off, to bear witness to the ravages of time and the placid indifference of the country folk to merely utilitarian repairs. So long has the bridge been built, that stately trees have grown up at either end, and their overarching branches meeting overhead form a grateful shade where the farmer loves to rest his tired horse, and perhaps himself enjoy the charming outlook. Beneath the bridge a quiet pool duplicates the view above, and adds the beauty of reflections to our picture. We set up our camera just below the bridge, and a little to one side, in order to get it in perspective, and show a bit of the old stone wall and the travel-worn road. That clump of flowering weeds on the left, sharply defined against the water of the pool, will brighten up our foreground. A medium-sized stop and a sharp focus on the bridge will make us ready to insert the plate. The ground glass now shows a pleasing view. The bridge framed in by arching trees, the brook winding in and out of the field of vision, and the road running out into the distance—these are the accessories from which we hope to make a picture. It is a pity that we cannot hope to do equal justice to the view and the lovely clouds, but we may be able to do something by exposing two plates, one for the bridge, the other for the sky, and, later on, resort to double printing. Our plates are slow, and we will give three or four seconds' exposure for the bridge. For our cloud negative we will insert the smallest stop, and the exposure shall be as brief as we can make it by hand. If all goes well in development, we are reasonably sure of a picture of which we need not be ashamed.

But our brook has yet other treasures in store for us. Just below the bridge it leaves the open and enters the timber. Just here is a quiet pool, the home of the water-lily, overhung with trees. Near its lower end a row of stepping-stones stretches across, and we will place our camera to include these and a bit of the quick water below them, letting it run out of the picture on the right. The general lines of the composition are the same as in the picture of the bridge, but the effect is widely different. As this view is brightly illuminated and has a large preponderance of sky and water, we will use one of the quick plates we brought with us for just such an emergency and expose with the shutter; in this way we shall probably save our clouds without sacrificing the view too greatly. Shouldering our traps, we continue our walk along the brook, following the path which the cattle have made to and from the pasture below.

At almost every step we find a view well worth the taking, and we promise ourselves many a future trip to secure them all, and so have a pictorial story of the brook. Now, however, we pass them by with a mental note of their future availability, nor stop to take a view until the path, crossing the brook, reveals a bit so beautiful in every way that we feel that we shall not find its equal in all the countryside. Here the brook is all but checked in its course by a huge flat rock whose surface is now covered with a profusion of flowering woodland plants which it needs but a glance to see make up a perfect bit of foreground. Above, the brook widens out for a space, then narrows again, and so winds away from sight. On the left stands a giant pine clearly outlined against the sky, its gnarled trunk and broken branches making it a striking object. On the other side white-stemmed birches brighten up the scene, and in the extreme distance the sunlight falls tenderly on a bit of hillside pasture where a few cows are grazing.

The camera is set up and the picture is arranged upright in order to do full justice to the old pine, not an inch of whose stately height we can afford to lose. The foreground is sharpened by drawing out the swing-back; a medium stop, a slow plate and an exposure of five seconds secures a negative which, after development, proves to be all we had hoped for.

The sun is now getting too high for good work, and our three exposures, unless badly bungled in development, will amply repay us for our morning's work.

W. H. B.

THE Pall Mall Gazette affirms that a process of reproducing lithographic, topographic steel and copper-plate pictures in twenty minutes has been discovered.



PEN-DRAWING BY FIRMIN GIRARD.

(SEE "PEN-DRAWING FOR PHOTO-ENGRAVING," PAGE 127.)